

Изданія М.П.БЪЛЯЕВА въ Лейпцигъ

LEOPOLD GODOWSKY  
verehrungsvoll gewidmet

**ALEXANDER GLASUNOW**

**KLAVIERKONZERT**

( f moll )

OP. 92

Partitur

**АЛЕКСАНДРЪ ГЛАЗУНОВЪ**

**КОНЦЕРТЪ**

**ДЛЯ ФОРТЕПІАНО СЪ ОРКЕСТРОМЪ**

( f moll )

OP. 92

Партитура

1912

3032

Edition M. P. BELAÏEFF, Leipzig

# Édition M. P. Belaïeff à Leipzig.

## Piano avec Orchestre.

- Blumenfeld** (Félix). Op. 7. Allegro de concert (en La) pour Piano et Orchestre. . . . . 7.— 2.45  
Partition d'orchestre . . . . . 7.— 2.45  
Parties d'orchestre . . . . . 7.— 2.45  
Parties supplémentaires . . . . . à —.50 —.20  
Partition de piano (Réduction pour 2 pianos par l'auteur) . . . . . 3.— 1.05
- Rimsky - Korssakow** (Nicolas). Op. 30. Concerto (ut #) pour Piano avec accompagnement d'Orchestre. (A la mémoire de François Liszt.)  
Partition d'orchestre . . . . . 6.— 2.10  
Parties d'orchestre . . . . . 7.50 2.65  
Parties supplémentaires . . . . . à —.40 —.15  
Partition de piano (Réduction pour 2 pianos par l'auteur) . . . . . 3.— 1.05
- Scriabine** (A.). Op. 20. Concerto en fa # pour Piano avec accompagnement d'Orchestre.  
Partition d'orchestre . . . . . 7.— 2.45  
Parties d'orchestre . . . . . 10.— 3.50  
Parties supplémentaires . . . . . à —.80 —.30  
Partition de piano (Réduction pour 2 pianos par l'auteur) . . . . . 4.50 1.60
- Tschaikowsky** (P.). Op. 79. (Oeuvre posthume.) Andante et Finale pour Piano avec accompagnement d'Orchestre. L'accompagnement d'Orchestre par S. Tanéïew.  
Partition d'orchestre . . . . . 8.— 2.80  
Parties d'orchestre . . . . . 12.— 4.20  
Parties supplémentaires . . . . . à —.80 —.30  
Partition de piano (Réduction pour 2 pianos par l'auteur) . . . . . 3.50 1.25

## Quatuors pour Piano et Archets.

- Winkler** (Alexandre). Op. 8. Quatuor pour Piano, Violon, Alto et Violoncelle sol. . . . . 7.— 2.45
- Zolotareff** (B.). Op. 13. Quatuor (en Ré) pour Piano, Violon, Alto et Violoncelle 11.— 3.85

## Trio pour Piano et Archets.

- Lowtzky** (Hermann). Op. 2. Trio en fa dièse mineur pour Piano, Violon et Violoncelle . . . . . 8.— 2.80

## 2 Pianos à 8 mains.

- Glazounow** (Alexandre). Op. 19. La forêt. Fantaisie pour grand Orchestre. Réduction pour 2 Pianos à 8 mains par C. Tschernoff . . . . . 5.— 1.75
- Op. 28. La mer. Fantaisie pour grand Orchestre. Réduction pour 2 Pianos à 8 mains par l'auteur . . . . . 5.50 1.95

## 2 Pianos à 4 mains.

- Blumenfeld** (Félix). Op. 7. Allegro de concert (en La) pour Piano et Orchestre. Réduction pour 2 Pianos par l'auteur . . . . . 3.— 1.05  
(Pour l'exécution à 2 pianos il faut 2 exemplaires.)
- Glazounow** (Alexandre). Op. 79. Moyen-âge. Suite pour grand Orchestre. Réduction pour 2 Pianos par l'auteur . . . . . 8.50 3.—  
(Pour l'exécution à 2 pianos il faut 2 exemplaires.)
- Rimsky - Korssakow** (Nicolas). Op. 30. Concerto (ut #) pour Piano avec accompagnement d'Orchestre. (A la mémoire de François Liszt.) Réduction pour 2 Pianos par l'auteur . . . . . 3.— 1.05  
(Pour l'exécution à 2 pianos il faut 2 exemplaires.)


## 2 Pianos à 4 mains.

- Rimsky - Korssakow** (Nicolas). Op. 34. Capriccio espagnol pour grand Orchestre. Réduction pour 2 Pianos à 4 mains par A. Schaefer . . . . . 7.50 2.65
- Danses de l'opéra-légende „Sadko“, arrangées pour 2 Pianos à 4 mains par A. Schaefer. I. Cortège des monstres marins. II. Chant nuptial. III. Danses au fond du royaume sous-marin . . . . . 8.— 2.80
- Scriabine** (A.). Op. 20. Concerto en fa # pour Piano avec accompagnement d'Orchestre. Réduction pour 2 Pianos par l'auteur . . . . . 4.50 1.60  
(Pour l'exécution à 2 pianos il faut 2 exemplaires.)
- Tschaikowsky** (P.). Op. 79. (Oeuvre posthume.) Andante et Finale pour Piano avec accompagnement d'Orchestre. Réduction pour 2 Pianos par l'auteur . . . . . 3.50 1.25  
(Pour l'exécution à 2 pianos il faut 2 exemplaires.)
- Winkler** (Alexandre). Op. 12. Variations et Fugue sur un thème de J. S. Bach pour 2 Pianos . . . . . 6.— 2.10

## Piano à 4 mains.

- Akimenko** (Th.). Op. 7. Trio (ut) pour Violon, Alto et Violoncelle. Réduction par l'auteur . . . . . 4.— 1.40
- Op. 20. Poème lyrique pour grand Orchestre. Réduction par l'auteur . . . . . 1.80 —.65
- Amani** (Nicolas). Op. 1. Trio pour Violon, Alto et Violoncelle. ré. Réduction par l'auteur . . . . . 3.50 1.25
- Antipow** (C.). Op. 7. Allegro symphonique pour Orchestre. Réduction par l'auteur . . . . . 2.50 —.90
- Arteiboucheff** (Nicolas). Op. 4. Polka caractéristique pour Orchestre. Réduction par l'auteur . . . . . 1.40 —.50
- Op. 9. Valse-Fantasia pour Orchestre. Réduction par l'auteur . . . . . 1.80 —.65
- Arteiboucheff** (N.), **Wihtol** (J.), **Liadow** (A.), **Rimsky-Korssakow** (N.), **Sokolow** (N.), **Glazounow** (A.). Variations sur un thème russe pour grand Orchestre. Réduction par N. Arteiboucheff . . . . . 2.— —.70
- Arteiboucheff** (N.), **Wihtol** (J.), **Liadow** (A.), **Sokolow** (N.), **Glazounow** (A.), **Rimsky-Korssakow** (N.). Badinage. Quadrille . . . . . 1.60 —.60
- Blumenfeld** (Félix). Op. 10. Mazurka pour Orchestre. Réduction par l'auteur . . . . . 2.50 —.90
- Op. 26. Quatuor en Fa pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur . . . . . 4.— 1.40
- Op. 39. „A la mémoire de chers défunts.“ Symphonie en ut pour grand Orchestre. Réduction
- Блуменфельдъ (Ф.), Глазуновъ (А.) и Лядовъ (А.).** Славления Владиміру Васильевичу Стасову 2<sup>го</sup> Января 1894 года. [Fanfares.] . . . . . —.40 —.15
- Borodine** (Alexandre). Finale de l'opéra-ballet inachevé „Mlada“. Réduction par N. Sokolow . . . . . 1.60 —.60
- Ouverture, Danses et Marche tirées de l'opéra „Le Prince Igor“. Réduction par N. Sokolow.
1. Ouverture . . . . . 2.50 —.90
2. Danses No. 8 (Danse des jeunes filles polovtsiennes) et No. 17 (Danse polovtsienne) . . . . . 4.— 1.40
3. Marche polovtsienne . . . . . 1.80 —.65
- Potpourri de l'opéra „Le Prince Igor“ . . . . . 2.50 —.90
- 1. Quartett für 2 Violinen, Bratsche und Cello, angeregt durch ein Thema von Beethoven. A. Für Pianoforte zu 4 Händen. . . . . 6.— 2.10

## Piano à 4 mains.

- Borodine** (Alexandre). 2<sup>me</sup> Quatuor pour 2 Violons, Alto et Violoncelle. Ré. Réduction par Sigismond Blumenfeld . . . . . 5.— 1.75
- Eine Steppenskizze aus Mittelasien, für Orchester. Arrangement vom Componisten . . . . . 1.80 —.65
- 2 Parties de la 3<sup>me</sup> Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow. Réduction: la 1<sup>re</sup> partie par A. Glazounow, la 2<sup>me</sup> partie par N. Sokolow . . . . . 3.— 1.05
- Borodine** (Alexandre), **Cui** (César), **Liadow** (Anatole) et **Rimsky-Korssakow** (Nicol.). Paraphrases. 24 Variations et 15 petites Pièces pour Piano sur le thème favori et obligé
- 
- dédiées aux petits pianistes capables d'exécuter le thème avec un doigt de chaque main. Nouvelle édition augmentée d'une Variation de François Liszt, d'une Mazurka d'A. Borodine et des „Bigarrures“ de N. Stcherbatcheff. Complet . . . . . 4.— 1.40

### Séparément.

- No. 1. **Cui** (C.), **Liadow** (A.) et **Rimsky-Korssakow** (N.). 24 Variations et Finale 1.20 —.45
- No. 2. **Borodine** (A.). Polka . . . . . —.40 —.15
- No. 3. — Marche funèbre . . . . . —.40 —.15
- No. 4. **Liadow** (A.). Valse . . . . . —.60 —.25
- No. 5. **Rimsky-Korssakow** (N.). Berceuse . . . . . —.40 —.15
- No. 6. **Liadow** (A.). Galop . . . . . —.40 —.15
- No. 7. — Gigue . . . . . —.40 —.15
- No. 8. **Rimsky-Korssakow** (N.). Fughetta BACH . . . . . —.40 —.15
- No. 9. — Tarantella . . . . . —.40 —.15
- No. 10. — Menuetto . . . . . —.40 —.15
- No. 11. **Cui** (C.). Valse . . . . . —.80 —.30
- No. 12. **Borodine** (A.). Requiem . . . . . —.40 —.15
- No. 13. **Rimsky-Korssakow** (N.). Carillon . . . . . —.40 —.15
- No. 14. **Borodine** (A.). Mazurka. Oeuvre posthume . . . . . —.40 —.15
- No. 15. **Rimsky-Korssakow** (N.). Fugue grotesque . . . . . —.40 —.15
- No. 16. **Liadow** (A.). Cortège . . . . . —.60 —.25

### Supplément.

- No. 17. **Stcherbatcheff** (N.). Bigarrures . . . . . 1.— —.35

- Cui** (César). Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.) Réduction par l'auteur . . . . . 2.50 —.90

- Ewald** (V.). Op. 1. Quatuor en Ut pour 2 Violons, Alto et Violoncelle. Réduction par l'auteur . . . . . 3.50 1.25

- Op. 4. Quintuor pour 2 Violons, 2 Altos et Violoncelle. La. Arrangement par l'auteur . . . . . 3.50 1.25

- Glazounow** (Alexandre). Op. 1. 1<sup>er</sup> Quatuor pour 2 Violons, Alto et Violoncelle. Ré. Réduction par l'auteur . . . . . 4.— 1.40

- Op. 3. 1<sup>re</sup> Ouverture sur trois thèmes grecs pour grand Orchestre. Réduction par l'auteur . . . . . 2.50 —.90

- Op. 5. 1<sup>re</sup> Symphonie (Mi) pour grand Orchestre. Réduction par M<sup>me</sup> Nadejda Rimsky-Korssakow . . . . . 6.— 2.10

- Op. 6. 2<sup>me</sup> Ouverture sur des thèmes grecs pour grand Orchestre. Réduction par l'auteur . . . . . 3.50 1.25

- Op. 7. Sérénade pour Orchestre. La. Réduction par l'auteur . . . . . 1.20 —.45

- Op. 8. A la mémoire d'un héros. Elégie pour grand Orchestre. Réduction par l'auteur . . . . . 1.80 —.65

336500

A MONSIEUR LEOPOLD GODOWSKY  
HOMMAGE RESPECTUEUX  
DE L' AUTEUR

• • •

# ALEXANDRE GLAZOUNOW

• • •

## CONCERTO

POUR  
PIANO AVEC ORCHESTRE  
EN FA MINEUR

op. 92

PARTITION D'ORCHESTRE.....	PR.	M. 11 — R. 3.85
PARTIES D'ORCHESTRE.....	PR.	M. 20 — R. 7 —
PARTIES SUPPLÉMENTAIRES À		M. 1.20 R. — 45
PARTIE DE PIANO AVEC SECOND PIANO	PR.	M. 5.50 R. 1.95

• • •

TOUS DROITS D'EXÉCUTION ET DE REPRODUCTION RÉSERVÉS  
PROPRIÉTÉ DE L' EDITEUR POUR TOUS PAYS

M. P. BELAIEFF, LEIPZIG

1912

ST. PÉTERSBOURG, DÉPÔT GÉNÉRAL,  
CHEZ J. JURGENSON, MORSKAÏA 9

3032-3034

INST. LITH. DE CG. RÖDER G. M. B. H., LEIPZIG.

CLOSIO  
SHELF

M  
1010  
G 553

ADOLPH  
BAM 11 751





Allegro moderato M.M. ♩ = 88

3032

1935  
August 1 - 1935  
10.40

Cl. *a2* *mf* 1

Fag. *mf*

Cor. II *mp*

Pfte Solo *f* *a piacere quasi una Cadenza*

VI. I *cresc.* *mf*

VI. II *p* *cresc.*

V-le *p* *cresc.*

V-celli *p*

C.-B. *p*

1

Pfte *cresc.* *p* *f*

Pfte *f* *dim.*

Pfte *f* *dim.*

Ob.I 2

Cl.

Fag.

Pfte *p* *m.s.*

VI.I *pizz.*

VI.II *pizz.*

V-le *pizz.*

V-celli *pizz.*

C-B. *pizz.*

2

3

Pfte *m.d.* *f* *dim.* *p*

Pfte *p* *cresc.*

Pfte *f* *p*

Pfte *cresc.* *f*

4

Pfte *p*

VI.I

VI.II

V.le *arco*

V.celli *p* *arco*

C.B. *p*

4

Pfte *mf*

VI.I

VI.II

V.le *arco* *mf* *div.*

V.celli *mp* *div.* *unis.* *p*

C.B. *mp* *arco* *p*

Pfte *mp* *cresc.* *f*

VI.I *arco* *p*

VI.II *p*

V.le *unis.* *mf* *en harm.*

V.celli *mf* *en harm.*

C.B. *cresc.* *mf* *en harm.*

**5** agitato poco

Fl. III

Fl. III

III a2

*mf espress.*

*f*

passionato

*p cresc.*

*p cresc.*

*p cresc.*

*a2*

*p cresc.*

*mf espress.*

*p cresc.*

*p cresc.*

*tr*

*p*

*mp*

*mp*

*mf*

*f*

*mf cresc.*

agitato poco

passionato

*p espress. cresc.*

*p espress. cresc.*

*div.*

*p*

*p*

*mf*

*p cresc.*

**5**

This page of a musical score, likely for a symphony, features a complex arrangement of staves. The top section includes staves for Flute I and II (Fl. I II), Flute III (Fl. III), and a string section (a2). The woodwind section includes Clarinet in B-flat (Cl. b), Bassoon (Fg.), and Contrabassoon (Cb.). The string section includes Violins I and II (V. I, V. II), Violas (V.), Cellos (C.), and Double Basses (Cb.). The percussion section includes Timpani (T.), Snare Drum (T.), and Cymbals (C.). The score is written in B-flat major or D-flat minor, with a 4/4 time signature. It includes various dynamic markings such as *mf*, *f*, *p*, *cresc.*, and *allargando poco*. The notation is dense, with many beamed notes and complex rhythmic patterns. The page is numbered 10 in the bottom right corner.



**6** poco più mosso ♩ = 132

Ob. I  
Cl.  
Fag.  
Cor. III IV  
Timp.  
Pfte  
VI. I  
VI. II  
V.le  
V.celli  
C. B.

*I Solo*  
*mf*  
*in A*

*poco più mosso ♩ = 132*

**6**

**7** più lento ♩ = 100

Ob. I  
Pfte  
VI. I  
VI. II  
V.le  
V.celli  
C. B.

*Solo*  
*mf*  
*a piacere*  
*mf*  
*più lento ♩ = 100*

**7**



[illegible]

Fl. II

Ob.

Cl.

Fag.

Cor. IV

Pfte.

Vl. I

Vl. II

V.le

V.celli

C.B.

*dolce ed espress.*

*p cantabile*

*p cantabile*

9

8

Flauto piccolo (III)

Fl. I II

Ob.

Cl.

Fag.

I II

Cor.

IV

Pfte

Vi. I

Vi. II

V.le

V.celli

C.B.

*p espress.*

*div.*

*p*

*mf*

*mp*

[illegible]

[illegible]

This page of a musical score is for a string quartet, specifically for Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score is divided into four measures. The first measure shows the initial notes for each instrument. The second measure includes dynamic markings such as *mf* (mezzo-forte) and *p sub.* (piano subito). The third measure features a *cantabile* marking and a *div.* (divisi) instruction. The fourth measure continues the melodic and harmonic development. The notation includes various note values, rests, and articulation marks.

13

Più mosso  $\text{♩} = 108$ 

First system of musical notation, measures 1-4. The score includes five staves. The first three staves have melodic lines with notes and rests. The fourth staff has a bass line. The fifth staff is empty. Dynamic markings include *cresc.* and *f*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation, measures 5-8. The score includes five staves. The first three staves have melodic lines with notes and rests. The fourth staff has a bass line. The fifth staff is empty. Dynamic markings include *cresc.*, *ff*, and *p*. The key signature has three sharps (F#, C#, G#).

Più mosso  $\text{♩} = 108$ 

Third system of musical notation, measures 9-12. The score includes five staves. The first three staves have melodic lines with notes and rests. The fourth staff has a bass line. The fifth staff is empty. Dynamic markings include *cresc.*, *f*, *pizz.*, and *unis.*. The key signature has three sharps (F#, C#, G#).

13



14

3032



animando

15

Fl. picc.

Fl. I

Fl. II

Ob.

Cl. I

Cl. II

Fag.

Cor.

Tr-be

Tr-bni

Timp.

Pfte

VI. I

VI. II

V-le

V-celli

C-B.

animando

*f*

*sf*

*mf*

*f marcato*

*p*

*ff*

*3*

8

15

16 Tempo I

This musical score page contains measures 16 and 17 of a piece in 4/4 time, marked 'Tempo I'. The score is written for a vocal ensemble and piano accompaniment. The key signature has three sharps (F#, C#, G#). Measure 16 features vocal entries with 'cantab.' (cantabile) markings and dynamic markings of *f* and *ff*. The piano accompaniment includes triplets and crescendo markings. Measure 17 continues the vocal parts with 'cantab.' and 'ff' markings, while the piano part features a 'div.' (divisi) instruction and 'sf ff' (sforzando fortissimo) dynamics. The score concludes with a repeat sign and a final measure. The page number '16' is printed in a box at the bottom right of the score area.

17 con moto  
(alla breve)

Musical score for measures 17-24. The score is written for a piano and voice. The piano part consists of four staves (treble and bass clef). The voice part consists of two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is alla breve. The tempo is con moto. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 17-20) features a vocal melody in the upper voice staff, with the piano accompaniment in the lower staves. The second system (measures 21-24) continues the vocal melody and piano accompaniment. The score includes dynamic markings such as *f*, *mf*, *p*, and *pp*. There are also markings for *cantab.* and *scantab.* above the vocal staves.

Musical score for measures 25-32. The score is written for a piano and voice. The piano part consists of four staves (treble and bass clef). The voice part consists of two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is alla breve. The tempo is con moto. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 25-28) features a vocal melody in the upper voice staff, with the piano accompaniment in the lower staves. The second system (measures 29-32) continues the vocal melody and piano accompaniment. The score includes dynamic markings such as *f*, *mf*, *p*, and *pp*. There is a marking for *unis.* above the vocal staff in the second system.

[illegible][illegible]

19

Fl. III

Ob.

Cl.

Fag.

Cor.

Vl. I

Vl. II

V-le

V-cell.

C-B.

19

21



Più mosso  $\text{♩} = 88$ 

Musical score for page 21, featuring multiple staves with various musical notations including dynamics, articulation, and a "Tr-be in B" instruction.

The score is divided into two systems. The first system contains five staves. The second system contains five staves, with the first staff labeled "Tr-be in B".

Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo).

Articulation includes accents (*acc.*), staccato (*stacc.*), and trills (*tr.*).

The tempo is marked "Più mosso" with a metronome marking of  $\text{♩} = 88$ .

The key signature is three sharps (F#, C#, G#).

The time signature is 2/2.

The score ends with a double bar line and a repeat sign.

Musical score for "Pfte" (Pfeife) in D major, 2/4 time. The score is for a piano and flute. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The flute part features a melody of eighth and sixteenth notes, often beamed together. The score is divided into two systems, each with a repeat sign at the beginning and end.

[illegible]



23

Fag.

Cor.

Pfte

VI.I

VI.II

V-le

V-celli

C-B.

24

Fl. I, II

Ob.

Cl. in B

Fag.

Pfte

VI. I

VI. II

V-le

V-celli

C-B.

25

Fl. I, II

Ob.

Cl.

Pfte

Vl. I

Vl. II

V-le

V-celli

C-B.

25

26

Fl. I, II

Cl.

Fag.

Pfte

Vl. I

Vl. II

V-le

V-celli

C-B.

poco più sostenuto

poco più sostenuto

in B

27

## Animando

The first system of the musical score consists of ten staves. The top four staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a key with one flat (B-flat). The tempo is marked 'Animando'. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). The notation includes eighth notes, sixteenth notes, and rests. There are also some accidentals (sharps and flats) and a key signature change in the middle of the system.

The second system of the musical score continues the piece. It consists of two staves, both in treble clef. The music is written in a key with one flat (B-flat). The tempo is marked 'Animando'. The score includes various dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation includes eighth notes, sixteenth notes, and rests. There are also some accidentals (sharps and flats) and a key signature change in the middle of the system.

## Animando

The third system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music is written in a key with one flat (B-flat). The tempo is marked 'Animando'. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *f* (forte). The notation includes eighth notes, sixteenth notes, and rests. There are also some accidentals (sharps and flats) and a key signature change in the middle of the system.

**28**



$\text{♩} = \text{♩}$  **Meno mosso**  $\text{♩} = 88$

The image displays a page of musical notation, likely a score for a piano. The notation is written on multiple staves, showing various musical elements such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The tempo is marked "Meno mosso" with a metronome marking of 88. The score includes several measures of music, with some measures containing triplets and others featuring dynamic markings like "p cresc.", "mf", "mp", "f", "sf", and "f espress.". The notation is complex, with many notes and rests, and the page is numbered 88 in the top right corner.



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is B-flat major (two flats), and the time signature is 4/4. The page is divided into three measures. The first measure shows the beginning of the piece with various instruments entering. The second measure features a woodwind solo marked 'a 2' and 'f espress.'. The third measure continues the orchestral texture. Dynamic markings include 'mf' (mezzo-forte) and 'f' (forte). The notation includes various note values, rests, and articulation marks. The bottom of the page shows the beginning of a new section with a more complex rhythmic pattern in the woodwinds and strings.

30 Fl. grando (III)

The musical score is written for a large ensemble, including woodwinds, strings, and piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into three systems. The first system consists of five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Bassoon/Contrabassoon (Bb.). The second system consists of five staves: Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Cello (Vcl.), and Double Bass (Cb.). The third system consists of two staves: Piano (P) and a grand staff (Piano Right and Left hands). The score includes various dynamics such as *p* (piano), *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), *meno f* (meno forte), and *mf* (mezzo-forte). There are also markings for *a 2* (second ending) and *8* (octave). The score is numbered 30 in the top right and bottom right corners.

Ob.  
Cl.  
Fag.  
Pfte  
VI.I  
VI.II  
Vle  
Vcelli  
C-B.

rallent.poco

pizz.  
pizz.  
pizz.  
pizz.  
pizz.

31 con moto ♩=100

III  
Fl. I.II  
Ob.  
Cl.  
Fag.  
Cor.  
Pfte  
VI.I  
VI.II  
Vle  
Vcelli  
C-B.

dolce ed espress.

con moto ♩=100

pizz.  
pizz.  
div.  
arco  
pizz.

Fl. picc. (III)

32

*p cantab.*

*p*

*mp*

*p cantab.*

*p*

*p*

*mf*

*mf*

*con sord.*

*p*

*p*

*mf*

*div. arco*

*p cantab.*

*div.*

*arco*

*p*

*div.*

*arco*

*p*

*div. arco*

*mf*

*div.*

*arco*

*p*

*div. arco*

*p*

32

[illegible]

33



34

34

34

35

35

35

animando

The musical score is arranged in two systems. The first system consists of 12 staves, with the first six staves grouped by a brace on the left. The notation includes various note values, rests, and dynamic markings such as *mf*, *f*, *p*, and *tr*. The second system consists of 8 staves, with the first four staves grouped by a brace. This system includes more complex notation with slurs, ties, and dynamic markings like *sf*, *mf*, and *div.*. The tempo marking "animando" appears at the beginning of the first system and above the fourth staff of the second system.

Musical score for piano and orchestra, measures 36-40. The score is in 4/4 time, marked *Tempo I* with a quarter note equal to 88 beats per minute. The key signature has two flats (B-flat and E-flat).

**Measures 36-40:**

- Piano:** Features complex textures with triplets, trills, and various dynamic markings including *sf*, *ff*, *cantab.*, and *cresc.*. The right hand has a trill in measure 36, followed by triplet patterns. The left hand has a trill in measure 36 and a triplet in measure 37.
- Orchestra:** Includes strings and woodwinds. The strings play a steady rhythm with various dynamics like *mf*, *cresc.*, and *tr*. The woodwinds have specific articulations and dynamics like *sf*, *ff*, and *cantab.*.

**Measures 41-45:**

- Piano:** Continues with complex textures, including a large triplet in measure 41 and a trill in measure 42. Dynamics include *sf*, *ff*, and *cantab.*.
- Orchestra:** The strings play a steady rhythm with dynamics like *mf*, *cresc.*, and *tr*. The woodwinds have specific articulations and dynamics like *sf*, *ff*, and *cantab.*.

**Measures 46-50:**

- Piano:** Features complex textures with triplets, trills, and various dynamic markings including *sf*, *ff*, *cantab.*, and *cresc.*. The right hand has a trill in measure 46, followed by triplet patterns. The left hand has a trill in measure 46 and a triplet in measure 47.
- Orchestra:** Includes strings and woodwinds. The strings play a steady rhythm with various dynamics like *mf*, *cresc.*, and *tr*. The woodwinds have specific articulations and dynamics like *sf*, *ff*, and *cantab.*.

*cresc.*

Pfte.



A piano introduction in a key with three flats. The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, shimmering effect. The dynamic starts with a crescendo and reaches a forte (f) level.

37



The first system of the score contains ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom six staves are instrumental parts (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone). The music is in a key with three flats. The vocal parts have lyrics in Italian. The instrumental parts provide harmonic support. The dynamic is marked *f* (forte).

*poco pesante*

*ff*

*marcato*



A piano section in a key with three flats. The music is marked *poco pesante* (a bit heavy) and *marcato* (marked). The dynamic is *ff* (fortissimo). The piano part features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, shimmering effect.



The second system of the score contains ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom six staves are instrumental parts (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone). The music is in a key with three flats. The vocal parts have lyrics in Italian. The instrumental parts provide harmonic support. The dynamic is marked *f* (forte).

37

**38** Più mosso ♩ = 144

Measures 38-41. The score is in 3/4 time with a key signature of two flats. It features five staves: four for strings (Violins I, Violins II, Violas, Cellos/Double Basses) and one for piano. The piano part has a melodic line with dynamic markings *sf*, *mf*, and *f*. The string parts have various rhythmic patterns, including triplets and sixteenth notes, with dynamic markings *p*, *mf*, and *f*. Measure 41 includes a first ending bracket for the piano part.

Più mosso ♩ = 144

Measures 42-45. The score continues with the same five staves. Measures 42-44 feature pizzicato (*pizz.*) and divisi (*div.*) markings for the strings. Measure 45 features unison arco (*unis. arco*) markings for the strings. The piano part continues with its melodic line, including triplets and dynamic markings *p*, *mf*, and *f*.

**38**



39

Musical score for a string quartet, measures 38-41. The score is in B-flat major and 4/4 time. It features four staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *p*, *mf*, *f*, and *cresc.* Performance instructions include *pizz.*, *div.*, *arco*, and *tr*.

Measure 38: Violin I and II play a descending eighth-note scale starting on B-flat. Viola and Cello/Double Bass play a descending eighth-note scale starting on B-flat. Dynamics: *p*.

Measure 39: Violin I and II play a descending eighth-note scale starting on B-flat. Viola and Cello/Double Bass play a descending eighth-note scale starting on B-flat. Dynamics: *mf*.

Measure 40: Violin I and II play a descending eighth-note scale starting on B-flat. Viola and Cello/Double Bass play a descending eighth-note scale starting on B-flat. Dynamics: *f*.

Measure 41: Violin I and II play a descending eighth-note scale starting on B-flat. Viola and Cello/Double Bass play a descending eighth-note scale starting on B-flat. Dynamics: *cresc.*

This page of musical notation is for a string quartet, featuring four staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various dynamics and articulations:

- Staff 1 (Violin I):** Starts with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) and a piano (*p*) dynamic. It includes a first ending marked "a 2" and a *poco* marking.
- Staff 2 (Violin II):** Features a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 3 (Viola):** Includes a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 4 (Cello):** Features a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 5 (Double Bass):** Includes a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 6 (Piano):** Features a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 7 (Piano):** Includes a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 8 (Piano):** Features a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 9 (Piano):** Includes a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 10 (Piano):** Features a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 11 (Piano):** Includes a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 12 (Piano):** Features a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 13 (Piano):** Includes a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 14 (Piano):** Features a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 15 (Piano):** Includes a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 16 (Piano):** Features a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 17 (Piano):** Includes a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 18 (Piano):** Features a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 19 (Piano):** Includes a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.
- Staff 20 (Piano):** Features a forte (*f*) dynamic, a crescendo (*cresc.*), and a piano (*p*) dynamic.

40

40

3032

## 41

Andantino tranquillo ♩ = 72

42

This page contains musical notation for measures 41 and 42 of a symphony. The score includes parts for woodwinds, brass, percussion, piano, and strings.

- Woodwinds:** 3 Flauti (poi Fl. piccolo III), 2 Oboi, 2 Clarinetti in B, 2 Fagotti.
- Brass:** 4 Corni in F, 2 Trombe in B, 3 Tromboni e Tuba.
- Percussion:** Timpani.
- Piano:** Pianoforte Solo, marked "tacet".
- Strings:** Violini I, Violini II, Viole, Violoncelli, Contrabassi.

The tempo/mood is indicated as "Andantino tranquillo" with a metronome marking of ♩ = 72. Dynamic markings include *p*, *f*, *mf*, and *cantab.*. Performance instructions like "div." (divisi) and "unis." (unisono) are present for the string sections.

43

Fl.

Ob. Solo *mp*

Cl. *mp*

Fag. *pp* *mp*

Cor. *pp*

VI. I *pp*

VI. II *pp*

V-le. *pp* *mp* *div.* *p* *unis.* *p* *cantabile*

V-celli. *pp* *p* *div.* *unis.*

C-B. *pp* *p* *div.* *unis.*

44

43

Fl. *f* *p* *mf* *mp*

Ob. *f* *mp* *mf* *mp*

Cl. *f* *mp* *mf* *mp*

Fag. *f* *mp* *mf* *mp*

Cor. *f* *p* *mf* *mp*

VI. I *f* *div.* *mf* *unis.*

VI. II *f* *div.* *mf* *unis.*

V-le. *f* *div.* *mf* *unis.*

V-celli. *f* *unis. pizz.* *mf* *arco*

C-B. *f* *pizz. arco* *mf* *mp*



Variation I

Pfte Solo **45**

**46**

Cl. **46** a 2

Pfte *p*

Vl.I con sord. *p*

Vl.II con sord. *pp*

Vle con sord. *p*

V.celli con sord. *pp*

C-B. *p*

**46**

**47**

Fl. *p*

Cl. *p*

Fag. II *p*

Pfte *p*

Vl.I *p* *pespress.*

Vl.II *p*

Vle *p*

V.celli *p* *pizz.*

C-B. *p* *pizz.*

**47**



[illegible]

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Pfte. (Piccolo), VI.I (Violin I), VI.II (Violin II), Vle. (Viola), V-celli (Violoncello), and C-B. (Contrabass). The score includes dynamic markings such as *mf*, *p*, *pp*, and *dim.*, and articulation like accents and slurs. A rehearsal mark "48" is visible in the top right corner. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature.

## Variation II (chromatica)

Andantino  $\text{♩} = 63$ 

49

Pfte *p* 3 *marcato il basso*

V.I Andantino  $\text{♩} = 63$   
senza sord.

V.II senza sord.

Vle senza sord.

V.celli senza sord.

C.B. *p*

49

50

Picc.

Fl.

Cl.

Cor. I *p*

Pfte

V.I

V.II

Vle

V.celli

C.B.

50